

EXHIBITION OF
Water Colors - Etchings
Lithographs - Drawings
and a collection of
Japanese Prints

Loaned by
George Page Ely

Lyme Art Association

Lyme, Connecticut

June 19 to July 5, 1926

10 A. M. to 5 P. M., Standard Time



THE MAKING OF A PRINT

To those who are unfamiliar with the method of the making of these prints a brief outline may be of interest.

The design was carved in relief through a drawing pasted on a wooden panel to which ink was then applied and the panel then impressed upon paper. On the early prints or primitives no color was applied at first, but by the time of Toyonobu many of the prints were colored by hand and during his time the method of printing in colors was evolved. At first two only, beni (rose) and green (see print of Kiyomitsu) and gradually more were introduced until the polycrome print of the latter part of the 18th century brought the method to full development. In the printing, a separate block for each color was used on which only that portion of the design, on which the particular color was wanted, was carved and in some cases as many as twenty-six blocks were used in the making of a single print. In many instances varieties of tones were superimposed from the same block to gain a desired effect or a harmonious gradation as in the skies of landscape prints by Heroshige and Hokusai.

The owners of these prints wish to make it clear that they are not put on exhibition for the cold, relentless eye of the critic or the collector of Japanese Prints who has become a connoisseur on the subject, and they make no claim as to their technical perfection, but they are shown merely for those whose

interest has already been awakened in this branch of art and in the hope that they may stimulate an interest in others who have not hitherto had the opportunity.

This art of wood block printing by the Japanese was comparatively of short duration, beginning, roughly speaking, with Moronobu in the middle of the 17th century and ending with Hiroshige who died in 1858, although long before his death the decadence of color printing in general was woefully apparent.

In selecting the prints which are hung we have tried to show characteristic examples of most of the best masters during the period referred to and have given the dates of birth and death of the artist as an aid in following the development of the art.

G. P. E.

WEST GALLERY

Japanese Prints loaned by George Page Ely.

NORTH GALLERY

CLIFFORD GRAYSON

- | | |
|--------------------|----------|
| 1. Old Lyme Garden | \$100.00 |
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EDWARD VOLKERT

- | | |
|------------------------|-------|
| 2. The Pasture | 25.00 |
| 3. Silage Corn | 25.00 |
| 4. Raymond's Ayrshires | 25.00 |
| 5. Raymond's Cattle | 40.00 |

MARY ROBERTS EBERT

- | | |
|---------------------------------------|-------|
| 6. Hamilton Quay, Bermuda | 20.00 |
| 7. North Shore, Bermuda | 20.00 |
| 8. Blacksmith Shop, Hamilton, Bermuda | 20.00 |
| 9. Old House, Paget West | 20.00 |
| 10. Monhegan Village | 60.00 |
| 11. The Little White Sail | 60.00 |
| 12. Fishing Boats, Nassau | 60.00 |
| 13. Fish Houses, Monhegan | 60.00 |

14.	My Garden	60.00
15.	Hamilton Cathedral	20.00
16.	South Shore, Bermuda	20.00
17.	Salt Kettle Landing, Bermuda	20.00

CARLETON WIGGINS

18.	Amagansett, L. I.	50.00
19.	On Long Island	50.00

WILSON IRVINE

20.	Concarneau Harbor, Brittany	100.00
21.	Harbor of St. Ives	50.00
22.	A Bridge in Wales	50.00
23.	Cherry Blossoms	50.00
24.	An October Day	100.00

EVERETT L. WARNER

25.	Moonlight, Dinan	175.00
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WILL HOWE FOOTE

26.	The Palm Tree, Bermuda	50.00
27.	Green Shutters, Bermuda	50.00
28.	St. Peters, Bermuda	50.00
29.	Old Street, St. George, Bermuda	50.00
30.	Hillside, Bermuda	50.00
31.	A Back Street, Bermuda	50.00
32.	Market Place, St. George, Bermuda	50.00
33.	Fort St. Catherine, Bermuda	50.00
34.	York St., St. George, Bermuda	50.00

HARRY L. HOFFMAN

35.	Undersea Decoration, I	
36.	Undersea Decoration, II	
37.	Undersea Decoration, III	
38.	Song of the Reef	125.00
39.	School of Rock Beauties	100.00

CLARK G. VOORHEES

40.	Dutch Interior	100.00
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SOUTH GALLERY

EDWARD VOLKERT

41.	Spot and Berry	20.00
42.	Oxcart	15.00
43.	Resting	15.00
44.	Hauling Cordwood	15.00
45.	Crossing the Stream	15.00

C. W. ELY

46.	Earliest Spring	
47.	Old Mill Sluice	15.00
48.	Old Farm Wagon	15.00
49.	Pat	15.00
50.	Old Inn at Warwick, Woodlands	15.00

EVERETT L. WARNER

51.	Chartres	10.00
52.	Bavarian Church	18.00
53.	Rue de Jerzual, Dinan	18.00
54.	Brooklyn Bridge	20.00

HENRY BILL SELDEN

55.	Palazzo Donna della Rose	
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EUGENE HIGGINS

56.	The Side of a Hill	17.00
57.	The Halt	14.00
58.	Old Inhabitants	17.00
59.	The Bargeman	52.00
60.	The Intruder	12.00
61.	Don Quixote	20.00
62.	Bit of an Old Farm	17.00
63.	Midnight Duty	27.00
64.	A Cool Drink	14.00
65.	Dusk in the Claddack, Ireland	20.00

PLATT HUBBARD

66.	Etching	20.00
67.	New England Home	20.00

WILSON IRVINE

68.	The Tarn	10.00
69.	Dawn	10.00

CARLETON WIGGINS

70.	Village of Grez, France	20.00
71.	Larchant, France	20.00
72.	A Sketch in France	15.00
73.	Environs, Prospect Park, Brooklyn	25.00
74.	The Concord N. H. Coach	25.00
75.	A Sketch in France	20.00
76.	Shinnecock Hill, L. I.	15.00
77.	A French Landscape	20.00

R. J. MONTAGUE

78. Study of a Head





